Rumpeltonian Anti-Precisionism

We reject the clean line.

We reject the steady hand.
We reject the lie that art improves when it behaves.

Rumpeltonian Anti-Precisionism is the celebration of the almost—
the almost-circle, the almost-face, the almost-recognizable thing that refuses to settle into comfort.

Where others correct, we preserve the mistake.
Where others refine, we interrupt.
Where others polish, we drag the image back into the mud.

The cursor is not a tool of control—it is a loose cannon.
The brush is not an extension of the artist—it is a disagreement with them.

Perfection is a corporate myth.
Symmetry is a trap.
Undo is a moral failure.

We believe:

- A warped face tells more truth than a perfect portrait.
- A bad color choice is better than a safe one.
- If it looks wrong, you're getting close.

Rumpeltonian Anti-Precisionism does not seek beauty.
It seeks friction.
It seeks resistance.
It seeks the moment the viewer hesitates and thinks,
“What am I even looking at?”

That hesitation is the art.

Finish nothing.
Fix nothing.
Explain nothing.

Sign it anyway.

—R. Rumpelton